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CONGRATULATIONS TO ARLIS FROM CANADA

On behalf of the Canadian Art Libraries Section (CARLIS) of the Canadian Association of Special Libraries and Information Services, Canadian Library Association, I wish to extend our congratulations to ARLIS on reaching its tenth birthday. The progress made during these first ten years has resulted in a strong and active organization which is the envy of art librarians throughout the world. CARLIS, founded in 1967, has passed its tenth birthday, but still has a long way to go before it reaches the strength attained by ARLIS. Therefore, it is with a great deal of pleasure that I congratulate the membership and executive officers of ARLIS, all of whom have made their organization so successful.

We in Canada feel most fortunate to be linked in even a small way with ARLIS. We hope that in the future a greater degree of cooperation will be possible. Art librarians in all countries share many of the same problems which make room for liaison and interchange on an international level. We hope that ARLIS and Canadian librarians will find much of mutual interest, and we look forward to an ever-growing understanding of the common challenges facing us. I again offer my congratulations on work well done and may your next ten years be even more fruitful and blessed with success.

Melva J. Dwyer, Chairperson
Canadian Art Libraries Section



The long awaited report on the Fine Arts Library Resources in Canada has now been published by the National Library of Canada. The report is in two rather thick volumes, either English or French. Excellent coverage is given to the methods used by the survey team and some extremely interesting conclusions and observations are made about the strengths and weaknesses of our Fine Arts collections. All who took part in the survey should make sure that their libraries receive a copy, either by deposit or purchase.

Congratulations to the survey team, Ann MacNab and Michael Hood, for managing to assimilate such a large quantity of material into a report which will furnish Canadian Art librarians with some very important goals for the future. At least one member of the team will be at the CARLIS business meeting on Friday, June 15 in Ottawa to answer questions and to outline the main points of the report. Please try to attend.

National Library of Canada. Fine Arts Library Resources in Canada. (Research Collections in Canadian Libraries, 6) Ottawa: Canadian Government Publishing Centre, 1978. 2v. \$26.00 per set (English or French), \$31.50 per set outside of Canada. Mail orders to: Canadian Government Publishing Centre, Hull, Quebec K1A 0S9

CARLIS AT OTTAWA

CARLIS is having a business meeting on Friday, June 15/79 at 11:30 A.M. There is some very important business to be discussed so please try to attend. In the afternoon, we have planned a tour of the Canadian Conservation Institute. This should be of particular interest for those who have some rare books and documents in their collections and which must be preserved in the best possible way. Only 15 can be accommodated on the tour to CCI, so preference will be given to CARLIS and CASLIS members. Unfortunately, no space was left on the registration form for the tour; therefore, be sure to attend the CARLIS meeting on Friday morning and/or look for a registration sheet on a notice board near the general registration desk on Thursday, June 14.

ARLIS/NA - TORONTO

The Art Libraries Society of North America held its 7th annual conference in Toronto in March, 1979. This was the first time a Canadian city was chosen, and by all accounts, the conference was a considerable success both professionally and socially for the 200+ participants. The programme was varied, and had a strong Canadian input, in terms of both topics and resource people. CARLIS members who helped organize the conference, or who attended, agree that the friendly exchange of information, and the frank discussion of problems, made the conference a most worthwhile event.

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CARLIS MEMBERS MEET IN TORONTO

One copy at least of the last issue of this newsletter got to Toronto in time for the ARLIS/NA conference and was pinned to the notice board in the lobby of the Park Plaza. Eight of the Canadian art librarians in town for the conference read it and found their way to Noel Balke's room on the evening of March 22nd.

The meeting had been called to discuss the possibility of the "Artists in Canada" publication becoming a union list to include the locations of other biographical files on Canadian artists as well as those of the National Gallery Library. The list is held in a data base at the National Inventory Programme and also provides the possibility of searching by various codes for province, media, dealer, and so forth. Those present felt that the union list idea should certainly be explored, but it quickly became evident that it would be necessary to establish certain criteria for entry into this data base if this was to be enlarged beyond its present scope.

It was decided that a working group or committee would have to be established to study the project, decide on its scope and handle its eventual implementation in cooperation with the personnel of the National Gallery Library and the National Inventory. A provisional group of volunteers was formed from those present: Daphne Dufresne for Quebec, Mary Williamson for Ontario, Kathy Zimon for the Western Prairie provinces. Winnipeg librarians present suggested the librarian of the Winnipeg Art Gallery as the lynchpin between east and west. We hope you will accept, David! Noel Balke has since volunteered (with her consent) the services of Susan Hasbury, art documentalist at the Gallery Library, as secretary to the working group and as the person in a position to provide the necessary interface with the Library and the computer people at the National Inventory.

Members of this provisional group agreed to examine the project and come up with some recommendations for consideration at the CARLIS meeting at CLA Ottawa in June. The working group will then have to be established on a more permanent footing with representation from the Maritimes and the West Coast. Volunteers please!

Noel Balke
National Gallery Library

The following is a short listing of some of the exhibition catalogues received at the Fine Arts Division, University of British Columbia Library, in March and April, 1979:

- British Columbia Central Credit Union. An exhibition of drawings by B.C. artists from the collection of the B.C. Central Credit Union. 1979.
- Calgary. Gainsborough Galleries. An exhibition and sale of paintings and drawings by Warner Plangg and recent paintings by Howard Freeze. April 22-28, 1979.
- Calgary. Gallery Moos Ltd. Gershon Iskowitz. April 5-May 8, 1979.
- Canadian Society of Painters in Watercolour. The Canada-Japan goodwill exhibition of water-colour paintings. 1976.
- Edmonton. Art Gallery. The Fauve heritage. September 9-October 30, 1977.
- Edmonton. Downstairs Gallery. Spring 79 exhibition. March 1979.
- Fort Calgary. Reviving the art of civic design in Calgary: an exhibition of the work of the English landscape architect Thomas H. Mawson, 1861-1933. January 16-February 25, 1979.
- Hamilton. Art Gallery. 9 out of 10: a survey of contemporary Canadian art. November 8-December 8, 1974.
- Kleinberg. McMichael Collection. The Group of Seven and Tom Thomson. 1977.
- McGill University. McCord Museum. Images of sport in early Canada. 1976.
- Montreal. Galerie Libre. Wonderlandscape: Takashi Fukushima. March 7-March 31, 1979.
- Montreal. Museum of Fine Arts. The art of connoisseurship. December 31, 1978-January 28, 1979.
- Mount Allison University. Owens Art Gallery. Claude Breeze. February 22-March 22, 1978.

- Ottawa. National Gallery of Canada. Twenty-five African sculptures. 1978.
- Ottawa. National Museum of Man. The Athapaskans: strangers of the North. 1974. (travelling exhibition)
- Ottawa. Wallack Galleries. Sonia Pearl. March 28-April 10, 1979.
- Queen's University. Agnes Etherington Art Center. Other realities: the legacy of surrealism in Canadian art. 1979. (travelling exhibition)
- St. Catherines. Rodman Hall Arts Centre. A Governor General looks at Canada: an exhibition of watercolours by the Rt. Hon. Sir Edmund Head. 1978. (travelling exhibition)
- Saint John. New Brunswick Museum. Women's attire: a catalogue featuring selected women's wearing apparel from the collections of the New Brunswick Museum. 1977.
- Simon Fraser University. Simon Fraser Gallery. Native Canadian graphics; from the Simon Fraser collection, Simon Fraser University. March 5-30, 1979.
- Toronto. Aggregation Gallery. Gary Olson; new drawings in graphite and coloured pencil; new lithographs and intaglio prints. April 7-25, 1979.
- Toronto. Art Gallery of Ontario. Autobiography film/video/photography. November 1-December 7, 1978.
- Toronto. Art Gallery of Ontario. A Canadian survey; selected works from the collection of Imperial Oil Ltd. 1978-80. (travelling exhibition)
- Toronto. Prince Arthur Galleries. Sculpture, Dora de Pedery-Hunt. 1978.
- Vancouver. Art Gallery. Pottery by Wayne Ngan. December 13, 1978-January 7, 1979.
- Vancouver. Bau-Xi Gallery. Leslie Poole, orchids. February 26-March 10, 1979.
- Vancouver. Equinox Gallery. Angus Trudeau paintings, mixed media on board with collage. March 1979.

FIRST INTERNATIONAL CONFERENCE ON AUTOMATIC PROCESSING OF ART HISTORY
DATA AND DOCUMENTS: PISA, Scuola Normale Superiore, September 4-7, 1978

Approximately thirty-six papers were delivered at the conference, describing current and proposed projects in Western Europe, North America, India, Africa, and Australia. Some were accompanied with on-line demonstrations of input methods, retrieval capacities, and products. I would like to give you an idea of the kinds of projects described and of the problems discussed.

Pisa was not a library conference. The "Art History Data and Documents" in the conference name refer for the most part to the primary research sources in the history of art: the art itself (location, provenance, condition, etc.); its reproduction (slides, photographs); its iconographical analysis; its documentation in archival sources. Indexing and access to secondary sources were not a focus of the conference. By secondary sources I refer to the monographs, periodicals, auction and exhibition catalogues which are the province of the art library.

Some presentations did deal with art historical bibliography per se. For example, outlined were the scope and methodology of the Repertoire d'art et d'archeologie, in Paris, and the Repertoire international de la litterature de l'art/International repertory of the literature of Art (RILA) in America, and a proposal to computerize the contents of all extant European auction catalogues from 1600 to the present.

Primary source projects: the scope of the inventories of works of art, monuments, etc., which were described, varied greatly. The terms for inclusion may be, for example, the location of the object, the medium, the period, or the school. The projects can be said to fall into three categories:

1. Museum and gallery collections, national inventories, works found within a given political or geographical boundary; or, the collection, in whole or in part, of an institution or network of institutions. e.g. national inventories of Australia, Canada, France, India, the Netherlands, Senegal, the United Kingdom, West Germany; index to illuminations in medieval manuscripts and books in the Bodleian Library.

2. Archaeological surveys, data, etc. E.g., Arkansas Archaeological Survey; Data Bank, State Service for Archaeological Investigations, the Netherlands.

3. Corpora, catalogues raisonnées. e.g. Corpus of Sienese art; catalogue of Attic vases; International Buildings Record; inventory of illuminated manuscripts in French libraries; works of William Merritt Chase.

The projects involving archives and documents ranged from the inventory and content analysis of state archives in France and Italy to the specificity of documents relating to Leopoldo de' Medici as art collector and patron. Schemes for the analysis and indexing of the iconography of works of art were described (Iconclass, Villa I Tatti), as well as for slides (Classici, Tansey), and photograph (KWIK) classification.

The common areas of concern faced in the establishment of the various data bases, voiced by conference participants, can be broken down as follows:

- FUNCTION. Many data bases are to provide more than administrative and custodial data. They contain information such as provenance, bibliographical references, and iconographical analysis to assist in research, suggesting new relationships, new theories, new solutions. These potentials must be foreseen and built into the system.

- LANGUAGE. Each project has necessitated the development of its own descriptive language or thesaurus for the codification of information, particularly for those indexes concerned with content description. The vocabulary and extent of the thesaurus, the explicitness logic, and consistency with which it is applied, determine the project's efficacy. Analysis must not be hampered by a limited range of a priori descriptors. Language must be natural. The thesaurus mustn't obscure historical meanings of language contemporaneous with the art object; mustn't necessitate an artificial approach to the subject or create semantic problems for the user; must allow for different concepts of what constitutes the history of art.

- METHODOLOGY. Rules and procedures for cataloguing and analysis, worksheet and record format, etc. Homogeneity is needed in the preparation of input if widely scattered data are to be linked into meaningful corpora. Also, the limitations and potentialities of the data management system chosen will affect the procedures.

- RETRIEVAL. Any a posteriori relationships that are to surface depend upon the logical and semantic organization of the information in the data base, and the user's search strategy.

- COMPATABILITY between the data bases. There exists a confusing proliferation of idiosyncratic systems and exclusive thesauri developed to solve different problems in very different environments. There were calls at the conference for standardization of procedures, and adoption of measures to facilitate the exchange of information, in spite of some egoism and competitiveness in the presentation of the various classification and data systems.

One of the most complex papers of the conference was presented by Marie-Salome Lagrange of the Centre de recherches archeologiques, Centre nationale de la recherche scientifique, Paris: "A Comparative Study of the Logical Structure of Information Recorded about Material Objects in Computerized

Data Bases in Archaeology, History of Art and Related Fields". Lagrange examined approximately thirty projects and found a common logic to the structural properties of the recorded information, despite the heterogeneity of the contents, goals, and functions of these projects. She concludes that between data bases in related fields, this uniformity in the way information is represented makes exchange procedures feasible, provided there is a standardization of procedure, a use of comparable thesauri, and a compatibility between the data systems chosen.

As librarians, you will recognize the problems and requirements outlined above as parallel to those we face in providing access, manual or automated, to library collections - in our case, to art historical bibliography. We are fortunate that in the last twenty years international effort and cooperation have brought about widely accepted standardized principles and tools; such as, the Anglo-American cataloguing rules, ISBD, MARC and CANMARC formats. These tools enhance the retrieval capabilities needed to serve a broadly based public. Sophisticated thesauri such as the Library of Congress Subject Headings and Library of Congress and National Library of Canada classification schedules are used for the analysis and arrangement of content, the systems networks such as UTLAS and OCLC allow libraries which differ greatly in their subject orientation to employ and benefit from the same data management system.

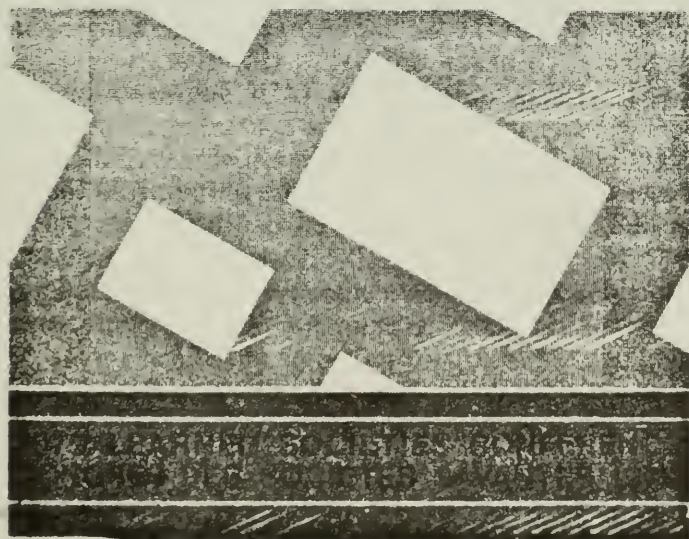
I think it unfortunate that the library community was absent from the Pisa Conference. Most of us are not art historians, most of us are not systems designers or managers. But as librarians we have come to understand, and are committed to, the need for standardization, for resource sharing, and networking. And we have, among others, one very important skill, and I think this concern was overlooked in the discussion at Pisa. We know how people approach information searches. We are aware of the logic, or lack of logic, the strategy, or absence of strategy, brought by the user when attempting to retrieve information. I think we have sophisticated insight into how systems should be exploited. This may sometimes conflict with how they can be exploited, but we shouldn't hesitate to remind our colleagues in the museum environment, art historians, and systems designers and managers, of our expertise.

Murray Waddington, National Library Gallery

CONFERENCE OF THE LEARNED SOCIETIES
AND THE ROYAL SOCIETY OF CANADA
MAY-JUNE 1979, SASKATOON

One of the highlights of the Learneds was a series of lectures by four outstanding scholars, each of whom received an honorary Doctor of Literature degree in a special Convocation of the University of Saskatchewan. CARLIS members will be interested to know that Dr. Jean Sutherland Boggs, internationally known Canadian art historian and curator, was a member of this group. Her address on art scholarship in the modern world was especially interesting in its rejection of the Marxist school of art history interpretation. She also spoke of the private Canadian collections which she studied as a student, and which have largely been dispersed, mainly to American museums and galleries. Professor Eli Bornstein, noted structuralist artist, who introduced and thanked Dr. Boggs, made it clear that Canadian artists regret her move from Canada.

An exhibition of works by three accomplished painters who came to the Canadian Plains from Europe at the end of the 19th century was selected for the Learneds from the University's permanent collection. Nicholas de Grandmaison (1892-) and James Henderson (1871-1951) are both noted for their portraits of Indians. Augustus Kenderine (1870-1947) founded the summer art school at Emma Lake, which has been so important in the artistic life of Saskatchewan.



The logo for the Learneds was designed by Eli Bornstein. Representing a Saskatchewan landscape, it consists of stylized clouds scudding across a blue sky above green fields. Green and white are also the University colours.

FROM THE EDITOR

Now that my first attempt at producing the newsletter is history, I can manage a few wry laughs when I think of the experience. At the time, I was tempted to leave the country, change my name, burst into tears of rage, or all three. As one CARLIS member commented, it looked awful.

Besides the appearance, the mailing list was a major problem. There is a story so improbable about Kathy Zimon's effort to get the list to me by registered mail, that you know it has to be true. Very sincere apologies to all of you who did not receive copies of 4,1 when it was published. You will receive it with this mailing of 4,2.

Another note about the mailing list: I have streamlined it to the simplest possible consistent form. If any of you are truly offended by the lack of an honourific, please let me know. I value consistency, but not at the expense of your goodwill.

PAT PARNELL, EDUCATION LIBRARY, UNIVERSITY OF SASKATCHEWAN

ABOUT THE COVER

A Canadian couple who divide their time between Canada and England, are attempting to establish their own press, using some of the Thomas Bewick designs they have acquired.

Bookplates are a rather neglected art form. Would any of you CARLIS members who have commissioned your own individual designs, like to share them with the rest of us?

WOOD-ENGRAVING by *Thomas Bewick*

(1753 - 1828). *Each book-plate has*

been individually hand-pressed by Alec &

Joan Brice at The Wychwood Press, Chipp-

ing Norton, Oxon, U. K., & Saskatoon,

Saskatchewan, Canada. Copyright, 1978.

